

DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

Vol. 42 No. 8

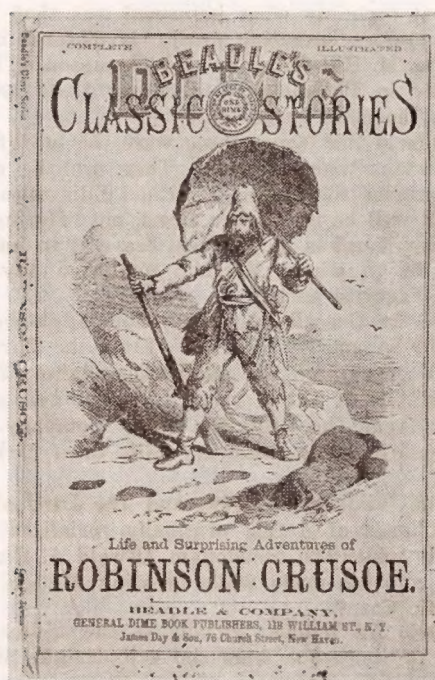
August 15, 1973

Whole No. 491

The Edward S. Ellis Stories Published by The Mershon Complex

By Denis R. Rogers

(continued)



DIME NOVEL SKETCHES NO. 163

BEADLES CLASSIC STORIES

Publisher: Beadle & Co., 98 William St., New York, N. Y. Issues: 1. Date: Dec. 20, 1864. Schedule of Issue: Only 1 published. Size: 9x5½". Pages: 54. Price: 10c. Illustrations: Pictorial cover in the familiar salmon color, and 27 illustrations inside. Contents: Robinson Crusoe. Extremely rare. (From the Ralph F. Cummings collection.)

The Edward S. Ellis Stories Published by The Mershon Complex

By Denis R. Rogers

(continued)

The Mershon Company : New York

It seems likely that William L. Mershon would never have entered the publishing business had not the collapse of The Cassell Publishing Company rendered it in his own interests, as the principal creditor, to assume control. In all probability Mershon would have been content to go on using the Cassell name but for the re-establishment of a branch office of the London firm in New York. Clearly the existence of two Cassells in the city was a potential source of confusion, to say the least, and almost certainly dictated the final dissolution of The Cassell Publishing Company and the creation of The Mershon Company.

Mershon's principal business remained, however, his very large printing works in Rahway, New Jersey. It is to that fact that the appearance of the same titles with Mershon and other imprints at one and the same time can be attributed. Almost certainly what happened was that Mershon, in order to keep his printing presses operating profitably, entered into contracts with such firms as The Geo. M. Hill Company and Thompson & Thomas in Chicago and John Wanamaker in Philadelphia to supply texts and their own title pages and, probably, the cloth covers also.

It cannot be assumed that those three were the only firms to enter into such a supply agreement with Mershon. They are the only ones to have come to my notice, because they alone published Ellis tales at the same time as Mershon. It could well be that other firms, not offering Ellis titles, were similarly involved with Mershon, but I must leave it to individual readers to investigate the possibility, where Mershon published any of the works of their own particular favorite author.

Mershon retained the Cassell Publishing Company's rights in The Great River Series, "Lost in Samoa," "Tad," and "From the Throttle to the President's Chair." He also acquired the publication rights of The War Whoop Series from the liquidators of The Merriam Company and of "The Life of Kit Carson," presumably from The American News Company. In addition The Mershon Company published the following Ellis tales in book form for the first time:

Through Jungle & Wilderness (1899) and **The Land of Wonders (1899)**. A reprint in two volumes of a tale originally serialized in Frank Leslie's Boys' & Girls' Weekly under the pseudonym, Oswald A. Gwynne, relating the adventures of a lad and his uncle while crossing Mexico, after being shipwrecked on the Pacific Coast.

Red Plume (1900). An Indian, friendly to the whites, superintends the rescue of a number of that race from the evil designs of his fellow Sioux

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ANNOUNCEMENT

It was inevitable. The production costs of printing the Dime Novel Roundup has increased to the point where the printer, who has aided the Roundup in subsidizing part of its cost, is forced to raise his price. This results in a need to increase the subscription price also. In order to continue with extra page issues and a special bibliographic listing at least once a year it is necessary to charge \$5.00 from this date forward. It is hoped that this increase will not cause any material drop in the number of subscriptions. The Roundup is the only monthly magazine of its kind still in existence and I hope to continue with it for many, many years to come. Those old time subscribers who truly cannot afford the increase are urged to drop me a line.

Advertising rates will also need to be increased. The present rates do not cover the new costs for a printed page.

FULL PAGE -----	\$10.00
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QUARTER PAGE -----	4.00
COLUMN INCH -----	2.00

These rates go in effect immediately, however all subscriptions and ads presently on hand will be honored at the old rates.

Edward T. LeBlanc, Editor and Publisher

during the Minnesota Massacre of 1862.

A Waif of the Mountains (1900). The childhood and romance of a little orphan girl in the rough mining community of New Constantinople in the Sierras. Originally serialized under the pen name, J. G. Bethune, in Vickery's Fireside Visitor, perhaps the best known of the mail order papers published in Augusta, Maine.

The Telegraph Messenger Boy (1904). The story of the messenger boy's career in Western Union. Originally a serial in Golden Hours.

During the existence of The Mershon Company the four volumes comprising The War Whoop Series were always offered in a format totally different from that being used for the other twelve Ellis tales; moreover each batch of titles was published in three distinct formats. For the batch of twelve tales the three formats were:

Format A: For the Great River Series, "Lost in Samoa," "Tad" and "From the Throttle to the President's Chair" Mershon continued using the Cassell Publishing Company's formats, except that the publisher's name was dropped from the spine. The five new Ellis titles issued by Mershon were also introduced with Format A covers linked to the lake scene front cover design.

Format B: The spine design is a picture of an Indian girl, wearing a headdress of feathers and holding what looks like a major domo's baton. The front cover design has a woodland sunset scene in a rectangle at the top, over which an Indian lad, in headdress, is leaning as he looks downward on two young scouts gazing at a log fire, over which a cauldron is suspended by a spear of massive proportions.

Format C: The main feature of the spine design is an ornament, which can best be described as a fish standing on its head, and that of the front cover is a picture of a boy reclining on the rails of a steamer, reading a book. Both spine and front cover designs feature a pattern of rope bands.

The period during which each of the three formats were used by The Mershon Company is none too clear. Format B has been found only on "The Land of Wonders," "Through Jungle and Wilderness," "A Waif of the Moun-

tains" and "The Life of Kit Carson" and I believe that it may have been used only for the five Ellis titles introduced to the Mereshon list in 1899 and 1900. My theory is that the design, which is not particularly attractive, was soon dropped in favor of a return to Format A casings. My reasons for so thinking are that (a) a copy of "A Waif of the Mountains" with a Format A casing, now in the Rogers Collection, has a gift inscription including the date, Xmas 1901, and (b) the registration copy of "The Telegraph Messenger Boy" in The Library of Congress has a Format A casing. Of course this theory cannot be proved, but could be refuted if a copy of "The Telegraph Messenger Boy" is found with a Format B casing. Such a find would indicate that Formats A and B were used simultaneously for some titles. Perhaps I should mention one other possibility, namely that the titles inherited by Mereshon from The Cassell Publishing Company were issued with Format B covers. Here the reverse of my comment above operates—the existence of such editions cannot be disproved, but could be verified if a copy of any of the six titles came to light with a Format B cover.

Only one title has so far been found with a Mereshon Company text linked to a Format C cover. Unfortunately the spine of that volume (a copy of "Through Jungle and Wilderness" in the Rogers Collection) has been faded by sunlight, so that it is impossible to read the publishers name at the foot of the spine. It is just possible, therefore, that the book could be a hybrid, comprising a Mereshon text linked to a Stitt Publishing Company cover. The importance of that possibility is that it creates a doubt as to whether Format C was introduced by The Mereshon Company or by The Stitt Publishing Company. I consider it unlikely that Stitt originated Format C, but hope that some reader of this article has other Format C Mereshon editions in his collection, which will remove the doubt. Since the Format A and B Mereshon editions have no publishers name on the cover, it could be that Format C Mereshon editions also have a blank space between the rope bands at the foot of the spine. Unless, therefore, a Format C edition with a Mereshon imprint on the title page has Stitt at the foot of the spine, it cannot be a hybrid and so must be a pure bred Mereshon edition. Incidentally the Format D, E and F editions (i.e., the editions of the Lt. R. H. Jayne stories) all have the publisher's name at the foot of the spine.

As might be anticipated Mereshon Format A and B editions have been found in a variety of different colored cover cloths, such as dark green, bright green, pale blue, pale buff and oatmeal (Format A) and light blue, deep olive, dull blue, greenish grey, greenish blue, grey and brown (Format B). The only Format C volume so far located has a soft yellow green cover cloth, a color that continued to be used for the Stitt, Chatterton-Peck and A. L. Chatterton editions in the same format.

The three formats used for The War Whoop Series, which retained Lieut. R. H. Jayne as author on the title page, were:

Format D: The design on the spine has a shield superimposed on two crossed arrows and a spear. The picture on the front cover is the profile of an Indian in a feathered headdress, against a background circle. The crossed arrow motif is continued on the front cover.

Format E: The picture on the spine consists of the head and shoulders of a boy; that on the front cover shows two young riflemen besides a tent firing at some deer in the background.

Format F: The design on the spine has a baseball bat, a hockey stick and a rifle tied to a football. The front cover picture is of an upstanding youth, holding a rifle against an ornamental background circle, with sports gear strewn around his feet.

As in the case of the other twelve Ellis tales the periods during which

each of the three formats were used by Mershon is far from clear, although Format F can be placed as the last of the trio from the fact that it was also used by The Stitt Publishing Company.

Format D has been placed as antecedent to Format E by virtue of its superior appearance, seeing that a cover costing more to produce normally precedes a less expensive casing. Of course such evidence is little better than supposition, but the absence of Mershon catalogues from the Publishers Trade List Annuals for the years 1900 to 1902, coupled with the lack of a cover illustration in the catalogue for 1899, render it our only means of determining which of the two formats was used first. Copies of "Through Apache Land," "The Cave in the Mountain" and "In the Pecos Country" in the Rogers Collection with Format D covers all have an inscription dated 7th December 1901, but that inscription is of little bibliographical value, since the works were first published by Mershon in 1899 and the only copy of a Format E edition seen as yet ("In the Pecos Country") has no date clue.

The cover cloth colors are in keeping with the Mershon period, in that bright blue, pale slate blue and dark slate green casings have been found on Format D editions. The Format E edition mentioned above was bound in a very pale blue cover and the only Format F edition seen ("Lost in the Wilderness") has a dark blue cloth.

The George M. Hill Company : Chicago

The first mention of this company was found in the Business Notes section of The Publishers Weekly No. 1464 (17 February 1900), reporting that George M. Hill & Company of Chicago had opened offices at Room 1020, 156 Fifth Avenue, New York.

The Publishers Weekly for 2 February 1902 (No. 1506) recorded that The George M. Hill Company were having a new building put up for their exclusive use at the corner of Morgan and Van Buren Streets, Chicago.

Then, only a little over a month later (Business Notes section of the Publishers Weekly No. 1571, dated 8 March 1902) the appointment of a temporary receiver in bankruptcy was revealed. The same section of No. 1579 (3 May 1902) announced the sale of all or any part of the business and the Publishers Trade List Annual for 1902 including a catalogue of Geo. W. Ogilvie & Co., Chicago, Successors to The George M. Hill Company.

The absence of books by Edward S. Ellis from that catalogue supports the idea that Hill had not obtained full publication rights in the eleven Ellis titles, which had been appearing under its imprint, but only offered the books by virtue of a special arrangement with Mershon.

An attractive common format was used for the Hill editions of Ellis works. The main feature of the spine design is three banded, colored tipped arrows pointing downwards. The front cover design features a symmetrical and pleasing arrangement of circles around a central oval, in which the author's initials intertwine. The circles contain motifs of arrows, tomahawks, knives and a ship's wheel.

Two different colored cover cloths have been found, namely light blue for three titles and beige for five titles. Geo. M. Hill editions of three Ellis titles remain to be located, but they are not likely to change my view that the cover cloth color had no bibliographical significance, although the differences do support the theory of geographical publishing arrangements in support of The Mershon Company's Press at Rahway, N. J.

The eleven tales were the six titles inherited by Mershon from The Cassell Publishing Company, "The Life of Kit Carson" and the four new titles introduced by The Mershon Company during 1899 and 1900.

Thompson and Thomas : Chicago

Thompson & Thomas is one of the firms which published Ellis books both during and after the Mershon era. Owing to the very limited number of the firm's catalogues available for study, information about Ellis books with this publisher's imprint is sketchy.

Of the partners we know that Charles C. Thompson had been in business, presumably as a new and used bookseller, in Minneapolis, for The Publishers Weekly for 31 October 1897 (1344) recorded, under Business Notes, that he was closing out his stock in order to return to the East within two or three months. I suspect that the Thompson of Thompson & Hood, which published Ellis' "A Popular History of the World from the Dawn of Information to the Present Time" around 1900, was the same Charles C. Thompson, but have no firm evidence.

What is known is that Thompson & Thomas was publishing at least "Lost in Samoa" and "Tad; or, 'Getting Even' with Him" in 1901 (if a gift inscription, dated April 7th 1901, in a copy of "Lost in Samoa" is accepted, and there seems no good reason why it should be false) but that by 1906, the first year for which a catalogue of the Chicago firm has been located, the only four Ellis tales listed were "The Cave in the Mountain," "Red Plume," "Through Apache Land" and "Through Jungle and Wilderness." However, from the description of volumes in The Camp-Fire Series below, it seems likely that the four titles were first published by Thompson & Thomas during 1902. In a later catalogue (in the P.T.L.A. for 1908) the titles of the first and the last of those four titles were changed to "Lone Wolf Cave" and "The Boy Captive" respectively and "Ned in the Mountains" replaced "Through Apache Land."

From all this it is not easy to make realistic inferences, except that the possibility of other Ellis titles with the firm's imprint coming to light cannot be dismissed. The reason why "Lost in Samoa" and "Tad" were dropped by Thompson & Thomas is an intriguing puzzle. A greater enigma, however, is the incredible fact that by 1906, at any rate, the firm was offering "Through Jungle & Wilderness," but not its continuation, "The Land of Wonders" and, also, "The Cave in the Mountain" without the first part of that story, "In the Pecos Country," seeing that the separate parts of each tale were interdependent and not self-contained.

What would throw most light on the mystery would be the discovery of Thompson & Thomas catalogues for each year of the firm's existence. In the meantime all I can do now is to describe the known Thompson & Thomas editions.

The editions of "Lost in Samoa" and "Tad" referred to above were bound in the format used by The Cassell Publishing Company and continued by The Mershon Company, except that the Great River Series lake scene front cover design was adopted.

The best known Thompson & Thomas format has a circle in the center of the spine, silhouetting an Indian's profile, with a feather in his hair and with a thick kerchief round his temples. The front cover has a rectangle at its top containing the words: The Camp-Fire Series. The rest of the front cover has the picture of a young hunter silhouetted against the sun in the background. "The Cave in the Mountain," "Red Plume" and "Through Jungle & Wilderness" have all been found in this format and all three bear a record of copyright by Thompson & Thomas in 1902. The cover cloth colors found are pale green, dark green and puce.

The format used for "The Boy Captive" has a picture on the spine of a youth in gaiters, breeches and belted coat, with a cap on his head, who is

walking through tall grass, with trees in the background. The crude front cover design shows a young hunter ramming a rifle against the nose of a snarling tiger. The cover cloth color is bistre brown.

Thompson & Thomas editions of "Lone Wolf Cave" and "Ned in the Mountains" have not been located as yet, but I would expect them to have the same cover formats as the first editions of "Lone Wolf Cave" and "Through Apache Land" published by M. A. Donohue & Company of Chicago, after the demise of The C. C. Thompson Company, which are described later in this article.

The reasons for linking "Ned in the Mountains" with "Through Apache Land" are that (a) the full title of the Donohue edition is "Through Apache Land; or, Ned in the Mountains," (b) there is no record of a C. C. Thompson edition of "Through Apache Land," but only of "Ned in the Mountains" and (c) "Through Apache Land" and "Ned in the Mountains" are not BOTH found in any Thompson & Thomas catalogue.

John Wanamaker : Philadelphia

The famous Philadelphia department store sold books with other publishers' imprints as well as the volumes with its own name on the title page, but the only Wanamaker catalogue found does not differentiate. At the time of writing this article, therefore, while it seems likely that at least fifteen of the Mershon Ellis titles appeared in Wanamaker's Young People's Library, it must be placed on record that "Down the Mississippi," "The Land of Wonders" and "The Telegraph Messenger Boy" remain unlocated with a Wanamaker imprint. My only real doubt, however, is whether "The Telegraph Messenger Boy" was ever issued in Wanamaker's Young People's Library; that is because we have no clue as to when the agreement between Mershon and Wanamaker was terminated and it could have been prior to 1904, the year in which Mershon issued the first book edition of "The Telegraph Messenger Boy." This is one of those cases where one's belief cannot be proved right, but only wrong.

A common design was used for all the thirteen titles so far located in Wanamaker's Young People's Library. The spine has as its central feature a shield shaped ornament within another shield shaped ornament. The front cover has a ribbon pattern surround, within which is the title at the top. In the center is a tomato shaped medallion, containing a picture of a girl on the left and of a boy on the right, with the author's name beneath. All the decoration is in black. There was a fair range of colors used for the cover cloth, but no evidence has come to light to suggest that the differences had any bibliographical significance. The colors of the Wanamaker's Young People's Library volumes in the Rogers collection are bright mulberry, pale mauve, dull olive green, deep green, pale blue, and deep blue. Other colored cover cloth may well have been used for casing volumes in this library.

The Stitt Publishing Company : New York

The Stitt Publishing Company was formed in January 1905 by William M. Stitt, Jr., Joseph Scammell and W. L. Mershon (Publishers Weekly No. 1722 : 28 January 1905). Scammell is reported as having worked previously for Brentanos and Stitt as having been with Saalfeld & Fitch, Frederick A. Stokes and The Mershon Company. Indeed an article on the Chicago Book Fair in The Publishers Weekly for 21 July 1900 (No. 1486) mentioned that The Mershon Company was represented by W. M. Stitt.

It is clear from the above that the arrangement between The Mershon Company and The Stitt Publishing Company was more than the regional rights arrangement between Mershon and such firms as The George M. Hill

Company and John Wanamaker. I suspect that Mershon, by this time getting on in years, became less active, making a trusted employee operationally responsible for book publishing—hence the incorporation of The Stitt Publishing Company. That theory is supported by the fact that Stitt continued to use the final Mershon cover formats as described earlier in this article.

Evidently the new company was not a success, for it was announced in *The Publishers Weekly* No. 1776 (10 February 1906) that The Stitt Publishing Company was to be wound up and William M. Stitt Jr., was to become a publisher's agent. A reasonable presumption is that either Stitt did not shine as an administrator or that he hankered after his former life as a salesman.

The two formats referred to above were those described as Formats G and F under The Mershon Company. Of course they were applied to the same titles by Stitt as by Mershon.

The Chatterton-Peck Company : New York

Clearly W. L. Mershon was determined to bow out of publishing for, in *The Publishers Weekly* for 13 October 1906 (No. 1811) it was announced that The Mershon Company had sold its publishing business and that its extensive line of books would thereafter be controlled by The Chatterton-Peck Company at 156 Fifth Avenue, which had been the address of the former Stitt Publishing Company. Charles H. Peck had been for some time with The Mershon Company and so can be regarded as Mershon's replacement for William M. Stitt. A. L. Chatterton had been for nearly thirty years a publisher of technical books and periodicals. The creation of The Chatterton-Peck Company marked the end of the Mershon era.

The Chatterton-Peck Company published all the sixteen Ellis tales and continued using the final Mershon format (i.e., a lad reclining on a ship's rail whilst reading a book cover design : Format C) for the twelve titles issued under the author's own name, whilst introducing two new formats (Formats A & B) for the four stories under the Lieut. R. H. Jayne pen name.

The cover design of Format A has an elaborate floral motif surmounted by a Grecian urn on the spine and a front cover in similar style, with the words: *The Standard Library* : within the urn towards the foot of the cover. The cover cloth is dark green in color.

Format A preserved the spine design used for *The Standard Library* editions, except for the portion at the top, but changed the front cover design. That is a picture of three men against a wilderness background, which occupies most of the cover. The title, the author's name and the words: *The Rambling Boys Series for Young Americans*: also appear in black and colored letters within the overall black line border. The cover cloth color is pale green.

The reason for believing that *The Standard Library* was published prior to *The Rambling Boys Series* is that a *Standard Library* edition of "The Cave in the Mountain" in the Rogers Collection has a gift inscription including the date, Xmas 1907, and the Chatterton-Peck Company's catalogue in *The Publishers Trade List Annual* for 1907 (the only year in which the firm's catalogue appeared in the P.T.L.A.) lists the four War Whoop Series titles under the heading: "The Standard Juveniles."

(to be continued)

CORRECTION

Through an error, Harry Pulfer's ad in June issue of the Roundup read "100 nickel novels for sale at \$1.00

each." The ad should have read "100 nickel novels for sale, some as low as \$1.00 each."

Harry Pulfer, 2700 Mary St., La Crescenta, Ca. 91214.

MERRIWELL APOCRYPHA

"Frank Merriwell in the White House," by Ward Moore. *Galaxy*, XXXIV (July/August 1973), pp 79-104.

If one ever doubted the universal significance of the name Frank Merriwell in American life and letters, this story should serve as a convincing example. Although it cannot be considered part of the Merriwell canon as such, it is deserving of a place on a shelf nearby. A few years ago, *Ellery Queen's Mystery Magazine* published a story by Jon L. Breen called "Frank Merriwell's Greatest Case," a pastiche on Gilbert Patten's famous series, in which Frank solved a mystery. Now *Galaxy*, a science-fiction magazine, has offered a commentary on American politics, in which the perfect candidate for office is found to be an ultra-sophisticated robot. Searching for the best name for the candidate, one that will mean something to the voters, the political backers run through a list of possibilities. Since he was originally programmed to play baseball, the robot himself suggests "Frank Merriwell," a name applied to him by the daughter of the scientist who built him. "Because I can pitch nothing but strikes, hit nothing but home runs. A literary allusion, I believe, to my prowess."

Of course, robot Merriwell wins every election in the same tradition, if not in quite the same style, as the original might have done had he turned his talents to politics. Eventually, he reaches the White House, in spite of some prejudice over his non-human status. He seems to run on an anti-progress platform which somehow finds favor with all factions. In the end, having achieved all his objectives, and produced peace by bringing an end to progress, President Merriwell resigns to accept a position with the New York Mets.

J. Randolph Cox

Consultant to the Hess Collection of Dime Novels, Story Papers and Popular Literature, at the Univ. of Minn.

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TIME FOR THE TRUTH

How did the Flag come to fly over every schoolhouse in the country? Who really wrote the Pledge of Allegiance to the Flag?

On page 76 of the Library of Congress report on the authorship of the Pledge of Allegiance, compiled at the request of Congress, there is some doubt about the authorship although at the time it was given to Francis Bellamy. However, there is an urgent request for more information and any one who may have some is asked to come forward.

My book, **THE FLAG OVER THE SCHOOLHOUSE**, contains this information not known before for the very simple reason the original source has never been explored by any committee but always has been discarded. This source is in *The Youth's Companion* from 1888 through 1926. Here is set forth the Flag Program which was first planned in 1886 to counteract the low ebb of patriotism current after the Civil War. James Bailey Upham suggested the Flag be flown over every school. The program was ready by 1888. The school children were delighted to earn a Flag to fly over their school. The success was so great it led to the writing of the Pledge of Allegiance and used for the first time in the School Celebration for the 400th anniversary of Columbus coming to America, another program suggested and carried out by *The Companion*.

Tracing these programs throughout the pages of *The Youth's Companions*, there is no doubt that James Bailey Upham wrote the Pledge of Allegiance.

The *Companion's* answer to Herbert Fison, librarian of the Malden Public Library, who inquired as to the correct author, was stated very clearly that Mr. Upham was the true author. The answer was also printed in *The Companion* issue for December 20, 1917 giving the story of the Flag Program which led to the Pledge and the School Celebration. Again in the issue for June 23, 1923 Mr. Upham is credited, about this time a leaflet was also printed in great detail

and sent to every library in the Country. Once more in the issue for November 4, 1926 when the story of the Grand Prize in the yearly Perseverance Contest is told. Mr. Upham had left a sum of money to accumulate for the hundredth year prize and he is called the Father of the Pledge.

In addition to this evidence in the pages of *The Companion*, a small card in Bellamy's handwriting has been found stating he "wrote it in August 1892." This date is found in the records of every committee appointed to determine the correct authorship. It has been completely overlooked and neglected. When a search is made of the time element for printing, it will be found to be an impossibility to write a statement in August and have it in print by September 8 on today's huge roll-stock presses.

There is still another proof found in the 1893 Souvenir Booklet, written and published by *The Youth's Companion*. The new presses, much inferior to today's, in the new *Companion* Building located at 201 Columbus Avenue, Boston, Massachusetts were not in use until December 1892. This fact proves *The Companion* material for the Sept. 8, 1892 issue had to be taken downtown to the old "flat beds," much slower, housed in the Pearl Street Building.

Chapter two and three in "*The Flag Over the Schoolhouse*" gives the development of the Flag Program step by step, documented chronologically. Chapter four traces all the other patriotic programs which grew out of this one that Mr. Upham planned and carried out. Chapter five follows the controversy with definite, concrete proof that James Bailey Upham is the true and correct author of the Pledge of Allegiance to the Flag. This serious wrong should be corrected before 1976, the year of the two-hundredth birthday of this Great Nation.

On October 3, 1972, Senator Pell placed in the Congressional Record a memorandum which he had requested me to write, with all the above facts for all Congress to read. Sena-

tor Pastore then asked the Librarian of Congress for a review and comments. Then he took the material to the Chairman of the National American Revolution Bicentennial Commission who is delighted with the information and plans to use it for the Bulletin and Newsletter. It is to be placed in the Heritage '76 file for it is considered to be a valuable find of patriotic and historic significance.

Is it not time the truth is told?

Louise Harris

January 30, 1973

A DIME NOVEL COLLECTORS BOOK SHELF

THE ONLY GOOD INDIAN, The Hollywood Gospel, by Ralph and Natasha Friar. Drama Book Specialists, Pub. 150 West 52nd St., New York, N. Y. 10019. A review of the popular literature, plays and movies about the Indian showing how these stereotyped the Indian. Illustrated with many scenes from movies and from dime novels furnished by your editor. Price is \$12.50.

THE MOLLIE MAGUIRES AND THE DETECTIVES, by Allan Pinkerton. Dover Publications, 180 Varick St., New York, N. Y. 10014. \$5. A reprint of the book published by G. W. Carleton in 1877. The book went through many reprintings during the 1880's and 90's. A new introduction written by John M. Elliott gives the book a proper perspective for readers in this century.

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